
THE CARMELITE

CARMEL-BY-THE-SEA
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DECEMBER 18, 1930

OFFICIAL NEWSPAPER OF THE CITY OF CARMEL-BY-THE-SEA

FIVE CENTS

THE COMMUNITY CHRISTMAS TREE

The youth of Carmel from seven to seventy will once again join hands in a community celebration of the Yuletide. On Christmas eve, upper Ocean Avenue will be a festive scene, with a "living Christmas tree," gift-laden, the center of attraction.

Arrangements for the party are being completed by a committee under the chairmanship of H. F. Dickinson. Serving with Mr. Dickinson are Hazel Watrous, Elliott M. Durham and Hugh M. Comstock.

The musical program will be under the joint direction of Madeline Curry, Laura Dierson and Fenton P. Foster. It is planned to have a male chorus, drawn from the Peninsula service clubs, for the singing of carols, in which the children are, of course, expected to join.

T. B. Reardon and his employees have undertaken the task of decorating the tree. Elliott Durham is using his buying connections to secure a well-laden pack for Santa at a minimum outlay, and every child attending is assured of receiving a present. The enjoyable task of impersonating childhood's seasonal godfather probably will devolve upon Frank Sheridan.

Expenses of the party are defrayed in part by the city, with a gift of fifty dollars, and in part by private contributions. Those who wish to join in providing for this community festival may send their donations to Mr. H. F. Dickinson, in care of the Monterey County Trust and Savings Bank.



PUPPETS AT CHRISTMAS

SNOW-WHITE AND ONE OF THE SEVEN DWARFS: FROM THE PERRY DILLEY PUPPET PRODUCTION WHICH COMES TO THE DENNY-WATROUS GALLERY SATURDAY EVENING AND SUNDAY MATINEE

*Paul F. Lawrence,
"Drawer" Z.*

Carmel News

PAVING PROJECT FOR THE DOWNTOWN DISTRICT

Meeting in special session last Friday, the City Council continued the discussions begun some time ago relative to a proposed paving scheme, which if carried out, would virtually complete the surfacing of streets in the business zone. Included in the project are the following streets: Sixth, between Monte Verde and Junipero; Monte Verde, Dolores, Mission and possibly Junipero between Sixth and Ocean; Lincoln between Ocean and Seventh, and the latter street between Lincoln and Dolores.

Pending completion of surveys and tentative plans by Howard Cozzens, the engineer retained by the city for the purpose, discussion centers about the type of paving to be employed. Mayor Heron's suggestion that an escape from the commonplace be sought in color appears to have a divided reception on the Council. Mr. John B. Jordan and Mr. Ross Bonham favor standard concrete, to match the present pavement in the business district. Miss Kellogg, Mrs. Rockwell and Mayor Heron appear to favor a more distinctive type, although it would be erroneous to believe that their ideas contemplate any of the fantastic schemes which have been mooted about.

Setting in motion the necessary legal machinery in connection with the project awaits the final report and recommendations of the engineer, although there is a possibility that an unofficial poll will be conducted to determine the type of pavement to be laid. The city as a whole will be a party to the project, if carried, inasmuch as two frontages of the library property would be paved.

A further meeting will be held on December thirtieth to continue the discussion.

FIRE DEPARTMENT ENLARGES ITS ACTIVITIES

The volunteer fire department is indirectly expressing its appreciation of the new equipment with which it is being provided, by enlarging the scope of its self-assumed duties. There is in formation a salvage squad which will bring to Carmel a highly beneficial service usually enjoyed only by the larger cities.

As is commonly known, salvage work in the cities is, as a rule, undertaken only by patrols maintained by insurance interests and obviously their services extend only to insured property. As has been demonstrated in Carmel, water damage occasionally exceeds the actual damage by fire, but the prime duty of firemen heretofore has been considered to be extinguishment of the fire without particular regard to incidental damage to the property at risk. It is here that the salvage squad comes into action working with, but independently of, the fire fighters.

The salvage division will have its own truck, the purchase of which has been authorized out of funds provided by the bond issue voted last April. In addition to its salvage functions, the truck will also be fitted out as an emergency ambulance. The truck body is being built to special order in San Francisco and should be in service within the next few weeks.

THE COMMUNITY CHEST

Reports up to Wednesday evening indicate that the Community Chest fund has reached a total of approximately twenty-one thousand dollars, with additional subscriptions in sight. The goal was twenty-five thousand dollars, about nine thousand dollars above last year's total subscriptions.

In proportion to population, Carmel made an excellent showing in the drive, with three hundred forty-eight contributors out of a total of fifteen hundred

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ninety-seven. The gain in Carmel was two hundred six subscribers, in Monterey, two hundred ten, and in Pacific Grove one hundred ninety-six.

Bernard Rowntree was in general charge of the campaign for funds in Carmel.

CARMEL WOMAN'S CLUB "OPEN HOUSE"

The Carmel Woman's Club will usher in the New Year by keeping "Open House" on January first, from three to six, in the Girl Scouts house, Sixth and Lincoln.

Mrs. R. M. Eskil, president, and her committees, will be assisted as hostesses by the Girl Scouts. No formal invitations will be issued, but everyone, and particularly newcomers to Carmel, will be welcomed. Tea will be served.

SECTION MEETINGS POSTPONED

Regular meetings of the Garden Section and the Current Events Section, Carmel Woman's Club, which ordinarily would have been held next week, have been postponed to avoid conflict with holiday preparations. The activities of the sections will be resumed after New Year's.

CUSTOM HOUSE MUSEUM

Laura Bride Powers, custodian of the museum which has been installed in the Old Custom House, Monterey, is having her task facilitated by three new show cases, provided by state funds.

The new cases will permit the display of numerous documents and relics acquired during the course of the year and not previously on view for lack of adequate protection.

BANKERS AT GOLF

Three staff members from the Carmel unit, Monterey County Trust & Savings Bank, participated in the bank's annual golf tournament at Del Monte last Saturday. Charles Froli of Gonzales won low net with 97-27-70. Other leading scores were:

A. C. Hughes, Salinas, 79; Louis Videroni, Monterey, 76; Ade Overhouse, Salinas, 88; J. C. Juri, King City, 84; M. C. Griffin, Salinas, 85; Ralph Roberts, Salinas, 82; J. E. Abernethy, Carmel, 98; H. R. Kern, Carmel, 80; G. Burnette, Carmel, 89; Fred Riando, Gonzales, 88; Don Gilchrest, Gonzales, 106.

THE CARMELITE JUNIOR

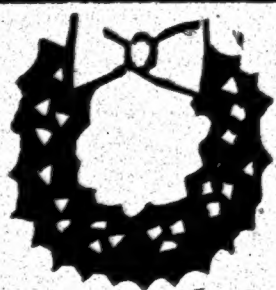
—has been discontinued until after the New Year holidays.

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MONTEREY

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Christmas at the Churches



CARMEL MISSION

Christmas eve, High Mass at midnight.
Christmas day, Mass at eight and at ten.

* * *

SAN CARLOS, MONTEREY

Christmas eve, Solemn High Mass at midnight. The newly-organized male choir will sing the Mass of San Anthony. The sermon will be delivered by the Rev. Father Daniel Basset, S.J., of Los Gatos.

Christmas day, Mass at six, at eight, and at nine-fifteen.

High Mass, at eleven with school children's mixed choir singing the Mass of the Angels. Father Bassett will preach. Mass will be followed by Benediction.

* * *

THE CHRISTMAS SEASON AT ALL SAINTS

Christmas Eve, (Wednesday):

The Church School celebration will be held from four to five.

A brief Devotional Service will be held in the church. A vested boy choir, trained by the Rev. Willis G. White, will sing Christmas carols.

The School program and Christmas Tree celebration in the Parish House.

Christmas Day:

8:00 a.m.—Celebration of the Holy Communion without music.

10:30 a.m.—Christmas Festival Service, conducted by the Vicar and the Rev. T. Harold Grimshaw of the Community Church.

Orchestral Prelude, a recording played by the Philadelphia Symphony Orchestra: "I Call Upon Thee Jesus" (Bach).

Processional, "Adeste Fideles."

Kyrie, sung by All Saints choir.

Epistle, Hebrews 1:1, read by the Rev. T. Harold Grimshaw.

Gloria Tibi, choir and congregation.

Gospel, St John 1:1, read by the Rev. A. B. Chinn.

Nicene Creed.

Hymn No. 75, "Shout the Glad Tidings" (Avison).

Christmas Address.

Offertory, "Holy Night." Recording

by Trinity Church Choir and Lucy Marsh.

Prayer for the Whole State of Christ's Church (Prayer Book page 74).

Sanctus (F. W. Snow), sung by All Saints Choir.

Agnus Dei (Gilbert), sung by the choir.

Gloria in Excelsis (C. Zuemer), congregation and choir.

Recessional Hymn No. 80, "Angels from the Realms of Glory."

Postlude, Bach's "Festival Suite," organ recording by Marshall Dupre.

* * *

CHRISTMAS SERVICES AT COMMUNITY CHURCH

The Christmas festival is to be celebrated in regal style at the Carmel Community Church on Sunday morning next. This service will begin promptly at eleven. With beautiful decorations suitable to the occasion and the re-telling of the Story That Never Grows Old, this will be a service long to be remembered. The Order of Divine Worship will be as follows:

Distant Pealing of Christmas Bells.

Orchestral Prelude, "The Pastoral Symphony," from "The Messiah."

Singing of Carol by Congregation.

Sentence of Invocation.

Pastoral Prayer and the Our Father.

Post Prayer Response, "The Pilgrim's Chant," sung antiphonally.

Response from the Psalter.

The Gloria Patri.

Vocal Solo by Mr. V. M. Bain.

Reading of the Christmas Episode from the American Standard Version.

Offertory, "Festival Te Deum," by D. Buck, sung and recorded by Trinity Choir.

Singing of Carol by congregation.

Sermon, "Mary's Little Son."

Closing Carol.

Benediction of the Cross.

The Doxology.

The Chimes of Saint Margaret's.

(Notices of regular Sunday services will be found as usual on page fourteen.)

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a friend

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THIS
WEEK-END



When the Perry Dilley Puppets were at the Golden Bough a few years ago, Pauline G. Schindler wrote of them in The Carmelite, "For fundamental charm and humor, the Perry Dilley Puppets rank with 'Alice in Wonderland' and 'When We Were Very Young.'" All who saw them will want to see them again, and those who have never seen a puppet show have a delightful experience ahead.

They play in the Denny-Watrous Gallery Saturday night, December twentieth and Sunday matinee.

Puppets are for children, and every child who goes up to the tiny stage will receive a "puppet package" from a puppet himself. But puppets are as well for everyone who loves a land of make-believe, who enjoys fantasy, and who delights in hearing the shrill, cascading laughter of little children.

The Saturday evening program will be prefaced with the Japanese fable, "The Tiger and the Teakettle." The characters are a priest of the temple, two novices, a tinker, and a teakettle. This will be followed by the fantasy, "Pierrot's Wedding," with the characters of Harlequin, Columbine, Cassandre, Pierrot, Fairy Carador, Fairy Bluette, the Countess Ostrich, Sir Parrot, Lord Fox, King Lion and Mr. Monkey. The scenes are in Cassandra's House, an island, and the Court of the Beasts. The figures are worked by Grace Stearns and Grace Wickham.

Sunday afternoon's program at two-thirty will include again "The Tinker and the Tea-Kettle," and "Snow-White and the Seven Dwarfs," and at the end one of the dwarfs will give out the puppet packages to the children.

Puppetry goes back to the oldest of the arts. Goethe, Voltaire, Swift, Dickens and many others have put on record their delight in puppet shows, and in our own day so sophisticated a concertman as Lawrence Tibbett has said: "Their solemn-faced humor delights me. They seem more like real people than the wooden figures I know them to be. . . . You have given them the power to make us see ourselves comically and philosophically at the same time. They command my wonder and respect." (This was said of a Perry Dilley puppet show.)

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THE RUSSIAN SINGERS

Playhouse on Tuesday evening entertained an audience which had such a good time that it forgot to be critical. These singers are so imbued with the joy of living that their songs carry vitality straight through to their listeners. The Princess Agreneva Slavinsky, who conducts this choir, has a quiet, immovable control. Her group seems to function of its own accord but with a spontaneity and sureness which can only come from careful training. It would be interesting to hear these singers without seeing them. One felt that in this way a more simple effect of pure sound could have been reached. The elaborate dress somewhat interfered with the sincerity of the songs.

It was perhaps in the singing of their national songs that these singers were at their best. The Russian folk-songs contain so much vivacity and humor that when they are well sung they are irresistible.

At the end of the program the folk-dancing and the balalaika orchestra were most enjoyable. The Russian dancing is so full of life and so childlike in its gaiety that it immediately claims the admiration of those who wish to be entertained. Indeed this quality of entertainment is characteristic of the Russians. It is almost impossible to be critical in the face of such merriment and obvious enjoyment. On the other hand if one permits the critical sense to intrude, the enjoyment of such an evening would be lost.

It was particularly noticeable that when songs of other nations were sung, they lost some of their value. This, however, was less the case with "Ol' Man River" and "Massachusetts" than with some of the others. These two songs were very well sung. The English songs suffered most from lack of understanding—or perhaps they never would be suited to such a choir.

For the most part the audience felt that they had been very well entertained and that they had heartily enjoyed themselves. There is in most of us a need for merriment and an unconscious desire for unpretentious gaiety. D.H.

LUBOSHUTZ RECITAL

Reservations are now being made at Lial's Music Shop for the violin recital of Mme. Lea Luboshutz at the Douglas School, Pebble Beach, on January ninth. Arrangements have been made to run a bus holding forty-two people, from Carmel to the Douglas School for the benefit of those wishing to attend the recital and having no cars.

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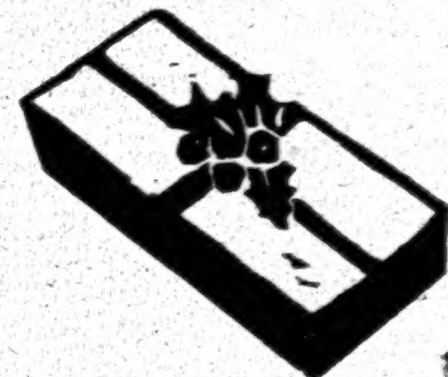
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Fifth and Mission Telephone 740THE CONSUMMATE ART OF
WALTER GIESEKING

Walter Giesecking's concert at the Golden Bough, sponsored by the Carmel Music Society, left many of his hearers with a desire to know more of the man and his work. Believing it to be of interest, *The Carmelite* reprints an article by Pitts Sanborn, which appeared in a recent issue of the "Wasp-News-Letter" of San Francisco:

The reason why Walter Giesecking has been called the Franco-German pianist is not far to seek. Though he is of purely German parentage, he spent the first sixteen years of his life in France and probably plays Debussy better than anybody else who has ever lived. None the less radically Mr. Giesecking is German *pur sang* (as the French would put it). You see that as his big body crouches over the keyboard. You see it even in the bald head which is his as with so many Teutons. And it is inescapable when you meet him away from the concert hall. Tall, of large bulk, yet by no means fleshy, Mr. Giesecking is the fair-haired man of the North, modest, engaging, and even a little shy. Somehow, without in the least dazzling you, he seems to exude sunlight. Only in his early thirties, he is an old-fashioned German through his gentleness and amiability. Behind which, one detects the power of the man. Even if his shoulders stoop a trifle, he still might be an amateur athlete. Yet he is not one of the musicians who box, nor does he indulge in tennis or any sport that might imperil a finger.

This colossus of the piano is far from being one of the men who have acquired an enormous technic in spite of small hands and short fingers (observe the contrary cases of Hans von Bulow and Josef Hofmann). The Giesecking hands are long as well as powerful, easily compassing a stretch of thirteen notes. Equipped as he is physically, one would expect him to sweep over the piano like a Dakota blizzard. Just the contrary is the case. He can boast the tiniest, purest pianissimo since Vladimir de Pachmann, and his playing is a miracle of the most delicate tonal graduations and shadings. Endowed with so infinitely fine and responsive a digital mechanism, which must have its counterpart in a corresponding mental subtlety, he is the foreordained prophet of Debussy on the piano. Unfortunately Debussy never had the privilege of listening to his best protagonist, for he died in 1918, and it is only since the war that Mr. Giesecking has played in France. But at least the composer's widow has

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hailed him as the incomparable Debussyist.

Curiously enough, Mr. Giesecking's serious study of the piano came rather late. As a small boy he began he violin, but gave it up when his teachers declared he had no talent for it. Though his parents were not especially musical, his father wanted him to make music. Leaving France to settle at Hanover when he was sixteen, he entered the Hanover Conservatory, where he continued to study until he was twenty-one. His teacher was Karl Leimer, thanks to whose quite untraditional method, Mr. Giesecking declares, he acquired his exceeding lightness of touch. It consists in "pressing the finger on the key with as little effort as possible before playing the note." Certainly the formula seems simple, and one of the characteristics of Giesecking's procedure is the solving of technical problems so deftly that the uninformed wouldn't know they existed.

JAPANESE DRAMA
IN SALINAS

A most interesting evening of Japanese dramatic art was experienced in Salinas last week. Mr. Omi with his group of twenty-five actors and actresses from Tokyo presented an ancient and well-known Japanese drama before the Japanese colony in Salinas. The play was given in an old theatre on the outskirts of the Oriental quarter. The audience was entirely Japanese, except for three invited guests, and completely filled the theatre. Men and women with children from six weeks old to high school age eagerly watched the play and entered into it by making audible comments to the actors and frequently supplying a word or phrase of the text.

There was a delightful informality present—a spirit of all entering into the world of make-believe. The play on the whole was tragic, but interspersed with a lighter touch which held to great dignity and never became comic. The players wore costumes of the old period, and throughout the play their interpretation was highly stylized. Their wax-like faces, high-pitched voices and majesty of manner made a consistent pattern of an old story of life and death, of daring robbers and beautiful ladies, of bravery and deep remorse.

As the three invited guests drove back to Carmel in the cold, moonlight night they wondered. Had this actually happened? Had they ever before really seen such perfection on the stage? What does "theatre" mean in America?

W. H.

SAN FRANCISCO'S ART OPPORTUNITY

In making a plea in the "Jewish Journal" of San Francisco for the purchase by some wealthy patron of the arts of a group of Chinese bronzes of the Chou Dynasty now at the Shiota Galleries, in order that they may be available for study by the students of the University of California, Mills College, and the art schools of the bay region, Colonel Charles Erskine Scott Wood wrote:

"San Francisco has a building, the Le-

gion of Honor museum, which, except for the gift of a collection of Oriental art by a not-rich man, stands as empty as a barn arid into which a teacher of the fine arts would lead his class in vain. Within this empty boast of San Francisco what is there of Assyrian or Egyptian art?—or Cretan or Grecian or Gothic?—or Renaissance? Nothing. Absolutely nothing.

"San Francisco is making a very empty offering to the rising generation. The time has come for the wealthy men of

San Francisco to realize that art is as valuable to the growth of a great city as docks, steamships, railroads or banks. Some of them should find a civic pride in being to San Francisco what Lorenzo the Magnificent was to Florence, or Pericles to Athens."

Colonel Wood then asserts that the art of war-smitten China is being dispersed among the cities of the world, and asserts that San Francisco, sitting at the very door of the Orient, "lifts not a finger to get the smallest piece."

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On Paper Wings

By FREDERICK O'BRIEN

Now and then from the ferries between San Francisco and Sausalito is seen a marvel, the full, clear view through the Golden Gate of the sun sinking into the ocean. Only when time, space and weather meet in rare accord is the traveler granted this extravagant sight. Through the frame of the Marin cliffs and the San Francisco Marina and Presidio, as the ferry-boat passes swiftly by the vast chasm in the coast-line, the near-seeming sun hangs a few brilliant changing moments on the dark green surface of the waters, resting supine before it is slowly, inevitably dragged into the depths by the uprushing night. The gigantic lantern holding crimson, orange fires, altering in shape and shade every second, pauses a few heartbeats, a few thuds of the engines, before extinguished by the waves.

The scene stirs strangely to poetry. Remembered or impulsive lines cry out for outlet. The boat rushes on; the golden gateway yields to the embracing land, rows of piers and terraced buildings on the San Francisco side, and lighthouse and rolling hills toward Marin. A brief capture of glory and melancholy; a fleeting glimpse of the ceaseless turn of time, has pierced the commonplace of life.

For years living in Sausalito, a favorite late afternoon walk of mine has been through the Fort Baker military reser-

vation to the lighthouse at Lime Point. There is a rocky ledge just beyond the whitewashed lighthouse where I can sit almost over the salt water, and look out past San Francisco to the mouth of the harbor, and on, in imagination, across the two thousand leagues of the Pacific Ocean to the Orient. The parallel of latitude on which my mind's glance moves reaches from Sausalito to Tokyo. They are just opposite each other on the shores of the vast, and unusually smiling sea; a sea that is almost as large as the other four, twice as big as the Atlantic, and with profounder depths; a sea about which are happening the most important developments of mankind since the finding of America.

I saw the opening of the Brooklyn Bridge as a little boy. Often I have walked over it to enjoy the views, the curious thrill of height, the sense of mastery over space, and the comfort of man's genius in inspiration and skill in construction. I have passed under the Brooklyn and Williamsburg bridges, and been held fascinated by their grandeur and fantasy; as seen from the deck of a Boston-bound liner towards dusk, they seemed stupendous iron boulevards swung from slender towers by cobwebs of amazing grace.

Usually I am by the Lime Point lighthouse in Sausalito a little after four of afternoons. I know the time without a watch, for the "Yale" or "Harvard," leaving the dock at four, goes by me at four twenty-five. The returning fishing launches, blue and rugged, plunge madly in the swirl of the bay about the lighthouse, toss a few minutes in apparent indecision, and suddenly drive straight towards Fisherman's Wharf. Great liners bound for, or from, all the ports of the world pass a half-mile away, and tankers veer towards Racoon Straits for oil cargoes, or outward-bound carry liquid speed and motor cars to far-off ports.

Over my head on this Marin shore rises a sheer wall of rock, and three-quarters of a mile across the bay, are the heights above the brown cigar box of Fort Point. These buttresses of two counties are the cornerstones of an encompassing civic domain which gradually is forming around the whole rim of the mighty bay. A domain that in the near decades piling on the present, will be the seat of American empire in dealings with the nations in the huge Pacific Ocean world—the exotic East from Japan to India, the myriad islands of Australasia, and the dented seaboard of Mexico, Central and South America.

But sitting by the lighthouse, I personally am not really concerned with that net of trade, power and social ties which

THE CARMELITE, DECEMBER 18, 1930

will cover all the yet hardly marked Pacific, and will make San Francisco Bay its center. The sun is slipping down the horizon, the shadows are falling on the serried masses of the great city. A few seals bob towards their fortress by the Cliff House; a band of cormorants swerve and scent the winds towards the sky. I am eager for time to pass, for the several coming years to fall away, so that at this hour I could realize a dream.

I visualize the incredible road of shining metal that will hang from cliff to cliff, over the strait that leads from ocean to harbor, and will face the Golden Gate. When it is made from the divine imagination of dreamers into the reality of engineers, what an anchored ferry it will from which to see the sunset! One's feet will be on the masts of the ships below the pathway, the web of steel holding one secure in the air that flows from the Orient, and one's eyes level with the curve of the globe up and down which the vessels climb at sea. That will be one of the super-sights of the world. It will be beauty for the eye, and strength for the soul. It will be the greatest material move of the Western spirit, and it will give me who am not interested in how many automobiles will use the suspended highway between city and forest, or how much real estate will advance in value, a new walk and perch of vantage as the afternoon hours grow more sizeable.

The Golden Gate bridge will be a celestial dimension in a stroll. One that impossible of conception before the gigantic bridges of the Atlantic, will mark the beginning of the transfer of vision and action to the Pacific.



DESIGN BY JEAN KRONSKI



DESIGN BY A PUPIL OF SUNSET SCHOOL

Point Lobos as a Bird Sanctuary

By LAIDLAW WILLIAMS

(This is the second of two articles by Mr. Williams, written especially for The Carmelite in connection with the project to make the Carmel area a bird sanctuary.)

Lobos, famed by nationally known poets and artists, gaped at by multitudinous tourists, is also worthy of recognition by the genuine bird-lover; and worthy, too, of his efforts to have this indescribable place preserved as a sanctuary.

Perhaps one of the most interesting ornithological occurrences during the last few years in the Carmel region was the nesting of pelicans on a little island close to the point's base.

The "Camel's Hump," as I have named this islet, is in full view of the Highlands Inn, and only a "stone's throw" from the south side of the promontory. Although the California brown pelican is found in the vicinity of Carmel the year 'round, up to 1927 there was no breeding ground for the species north of Annacappa Island of the Santa Barbara group.

Acting on a suspicion that they might possibly be using the "Camel's Hump" to nest on, Mr. David Prince and I embarked on a rather perilous journey to the island one day in May 1927. The "Camel's Hump" is very near the mainland, to be sure, but the constant surge of the Pacific makes landing at times rather difficult. Moreover, our craft was nothing more than a home-made catamaran, consisting of two hollow pontoons, a foot wide and eleven feet long, held together by a few slats thrown across for seats.

My skipper chose to take the most rock-

encountering course possible. This leads through caverns and grottoes of the Point Lobos shore. We passed through water tunnels scarcely the width of the raft, getting stuck in one place and nearly swamped in another. Finally we landed and discovered ten nests containing pelican eggs. Thus the most northern breeding record for the species was established.

We also found a number of nests of the big, slaty-backed western gull. Brandt's cormorant, those glossy black, long-necked birds seen by so many motor tourists on Bird Rock off the Seventeen-Mile Drive, were nesting on the island's outer rocks as well as on the island itself. Besides these, there was another colony of cormorants on the rock southeast of the end of Lobos. Here the birds have great barking sea-lions as neighbors.

The following year, 1928, there were no pelicans nesting, but we found more downy little gull chicks than on the preceding visit. But in 1929, the pelicans came back in numbers five times as great as in the first year of our discovery. On a visit during the latter season we found two young, and an egg, of that particular shore bird, inappropriately named the black oyster-catcher, which never yet has been known to catch an oyster! In spite of its ridiculous name, this bird, with its dark brown and black plumage, and long vermillion-red bill, is unusual enough even to provoke comment from the most banal tourist when it utters its wild hysterical cries and lights on a weedy, surf-bound rock.

On the mainland of Lobos, the pigeon guillemot lays its one or two eggs in a niche on the face of the cliffs. One niche used as a resting place was partly screened by overhanging rock plants which embowered the one black chick

behind it. The place would not have been discovered except that the chunky little adult bird, flashing its white wing patches, was discovered flying toward it, dangling a sole-like fish from its bill.

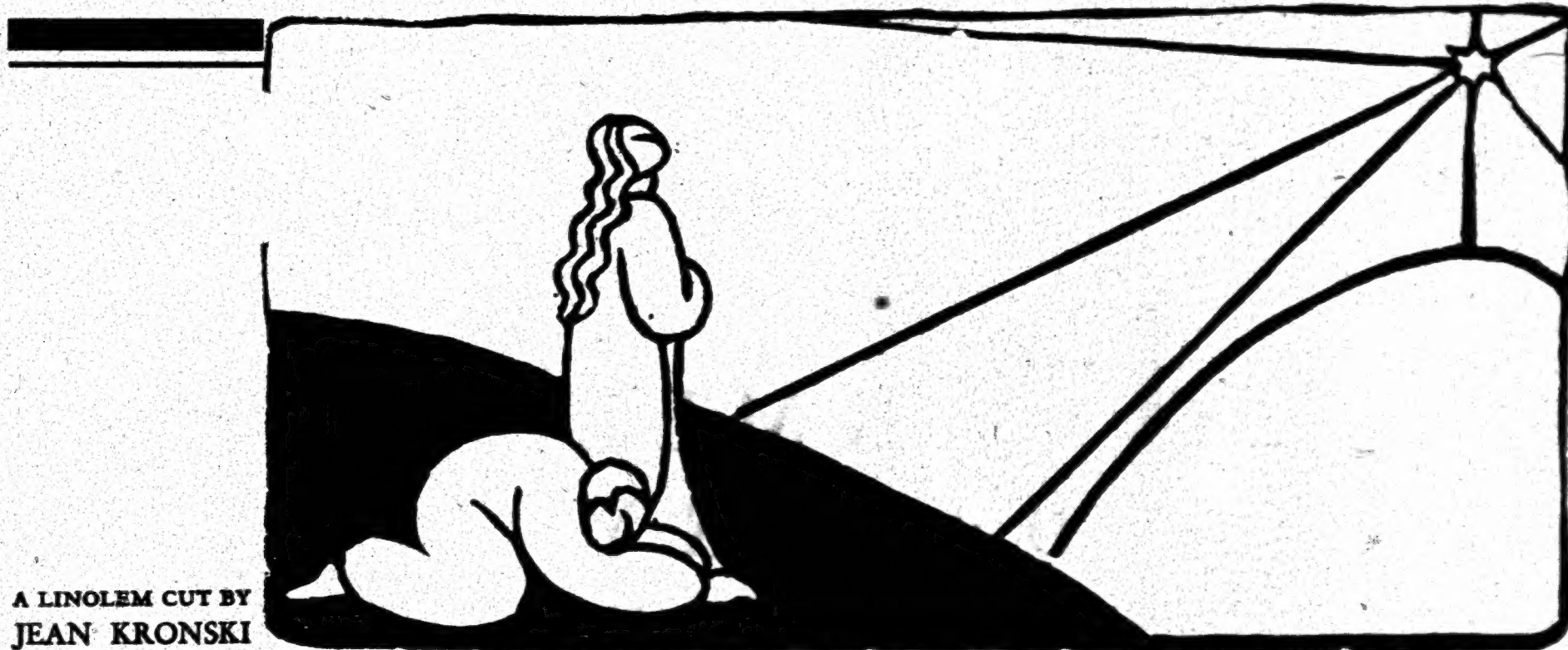
Because the "Camel's Hump" is so close to the mainland, the grotesque pelicans and vociferous oyster-catcher may be easily watched by a casual observer on Lobos. For the same reason, it is within rifle range, and I have been told of people shooting at the birds. What was the extent of the damage done, I could not ascertain.

Would it not be worth while to protect these birds from this danger, as well as depredations from landing parties, not only because this is a northern breeding outpost for the California brown pelican (some two hundred miles from another colony) but because it is such a decided addition to the other great features of Point Lobos?

Not only is it on the islands and outlying rocks of Lobos where interesting birds are found, but on the Point itself. Just south of the harbor on the east side is a colony of gnome-like burrowing owls. The practical value of this insect- and rodent-destroyer cannot be overlooked. Thus if Lobos is to become a sanctuary it should include the whole point as well as the outlying islands.

There seems to be three ways in which the town of Carmel can help to make Lobos a permanent sanctuary:

- (1) By working for the old idea of a state park;
- (2) By offering a warden service especially to protect the birds of Lobos; or
- (3) By cooperating with the present owners to continue posting the property and making others aware of the interest and value of the birds there, *alive*.



A LINOLEM CUT BY
JEAN KRONSKI

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A TRIAL SPEECH FOR WOULD-BE ACTORS

A good test speech for actors has come to our attention. We suggest that the Drama Guild try out some of its budding buskin-wearers with this jaw-breaker. It is taken from the play, "Comedy and Tragedy," by William Schwenck Gilbert, 1770. The play was revived by Mary Anderson forty-six years ago and Miss Anderson played the part in which the speech occurs. So writes William Farren from England to "Equity," the magazine of the Actors' Equity Association. The speech, which is well entitled "What Is An Actor?" follows:

"Who am I, gentlemen? I am Alexander the Great; I am a Dog, a King, a Counsellor, a lackey. I am the Constable that seizes the beggar, nay I am the beggar sized by the Constable.

"I feast, starving, I starve, feasting. Beware of me for I am swaggering roysterer with hat-a-cock and bilbo ready. A rogue, said I? Nay, I am a highwayman, a housebreaker, a murderer—but take heart. I am the best of men. I love good. I bless all, yet do I curse as freely. I am but a greedy, grasping, griping, miserly curmudgeon, who would die in the dark to save a farthing rushlight.

"I die thrice a night, but they bury me not. I am a ghost with none to lay me and yet no ghost, but a very observable and most mortal man, with a pretty taste for flagons and an eye for the pump wench.

"I command, I obey. I am rich. Nay, I am poor. I am proud and humble. I laugh and I weep. I am everybody. I am nobody. Go to, I am a bundle of contradictions, a mass of incongruities. Here today, gone tomorrow. A thing of no moment, a breath, a puffball . . . a gossamer. . . Good sirs, I am an actor."

A DRINKWATER PLAY AT PASADENA

John Drinkwater's play, "Bird in Hand," a success in London, New York and on the road, is the next production at the Pasadena Community Playhouse, opening Christmas Day.

"Bird in Hand" was first produced at the Birmingham Repertory Theatre and then became one of the most popular year's run in New York and a lengthy season on the road.

Prominent in the cast of the Pasadena production is Addison Richards, who will be remembered in Carmel for his part in "Gods of the Lightning." Morris Ankrum is associated in the direction.

Picking Up a Few "Strands"

Being an Honest Confession of
Many Failures

By FRANK SHERIDAN

Continued from last week

There was something in the old days that no he-actor failed to try and until succeeded in accomplishing did he think he was competent in make-up. That was to go into a theatre and use for a character make-up nothing except what he could get out of the building and an oil lamp. Yet I have seen remarkable make-ups that were done with no other material than:—For color, ground-up brick dust; for lines on the face, lamp-black mixed with brick-dust and water; for powder and high-lights, kalsomine from the walls.

I'll never forget how proud I was when, after many trials, I put on a perfect character make-up with these makeshift materials.

I want to insert here something I found in an old theatrical biography a few years back, "Dramatic Life as I Have Found It," by Henry Ludlow, a famous actor in the period from 1820 until after the Civil War. Ludlow opened up territory theatrically from the Ohio to the Gulf. At one time he had in his company as juvenile man General Sam Houston, although he wasn't anything like a general then, except in plays. Ludlow describes him as "a handsome loveable, hot-headed Irishman, whose ungovernable temper would prevent him from rising in the world to a position that his mentality should place him in." Texans will say that while Ludlow may have been a good actor, he was a poor prophet. But I want to talk about make-up things that I found in the book.

Everyone has heard inferior actors called "Hams," a sort of term of contempt. In Ludlow's day it was a title of superiority, unlikely as that may seem. There were two classes of entertainers then, the actors playing the usual classics, and the black-face minstrel. In removing burnt cork, soap and water only are used but with white-face make-up a grease is used before the soap and water. When a legitimate company played a town in the days when cold cream and beauty parlors were unknown, actors would go to the butcher and get ham rinds to remove the make-up—and that's the origin of the distinguished appellation "Ham Actor."

In this series I have written a number of times about the quick learning of parts by actors. Don't think that any

of us would learn a part *verbatim* if it were a rush job; we would have the sense of the speech and most of the author's lines, but there would be many of our own or from some other play that in our opinion, would fit the scene; anything to keep a play moving.

I remember one Thanksgiving night in Concord, New Hampshire. I was playing the lead in a famous old pantomimic melodrama, "The French Spy." William Farnum's mother, whose stage name was Madame Adele LeGros, a really great artist was the star. There was a tremendously heavy set of scenery used in the third scene of the third act, which took place in front of it, or as we say, "in one." This night, with a packed house, a part of the scene broke and had to be mended while the front scene was on. That scene finished but the break was far from repaired. Ed Lay, the featured character actor, who played the Arab "heavy," grabbed me and said, "Come on and fake." On we went. I, as a captive French officer, heard a tirade of "Christian swine," "dog of an infidel," and a lot more from the fiery Mohammedan who would be the chief gloater at my death in a few hours; and I came back at the old boy as hotly. We told each other how great our nations were, how each of us polluted the atmosphere that the other breathed. Oh, how we "tore passion to tatters" and then tore it together again and started all over again. All the time the carpenters were pounding like mad back of the drop, mending the wrecked set, which Lay told me was the driving of the nails into the scaffold being erected for my benefit, although only a moment before he had told me that I was to be torn apart by wild horses, and later later that I was to be shot.

We kept at the scene until we saw Madame Bonifanti, our premiere danseuse (we carried a ballet) in the entrance and she came on and did an emergency solo dance to help out.

We found out that we had held the stage ten minutes before the dancer came to our rescue. But the great laugh was the next morning in the criticism of the Concord "Monitor," which said that the best scene of the play was the front scene between Mr. Lay and Mr. Sheridan. Can you beat that?

To be continued

* * *

Frank Sheridan writes from Hollywood that the general complaint of the country is particularly acute in the film capital. The prevailing depression has been aggravated by defalcations of financial institutions in which many of the movie people had deposits.

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EDWARD WESTON

Portrait by
JOHANN HAGEMeyer
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A NOTE ON WESTON

Edward Weston is exhibiting this week at the Vickers, Atkins and Torrey Galleries, San Francisco, his prints being a duplication of the exhibit which recently closed in New York. Much has been written of Weston's work but little about the man himself. On the personal side we cull the following paragraphs from a recent article in the New York "Times" Magazine:

Edward Weston is a member of a New England family that moved toward the West. His grandfather was Edward P. Weston, a poet. His father was a physician in Chicago. It was in the environs of that city that his youth was passed, a youth enlivened by a hobby that lures many boys: picture-making.

When scarcely more than a boy, he made his way to California. At Glendale he picked up a good deal of practical experience in the studio of a professional photographer; and there, after a few years, he decided to go into business for himself.

* * *

From Glendale he passed to San Francisco and Los Angeles then back again to the small town, choosing Carmel-by-the-Sea with its penetrating loveliness and its colony of literary and artistic folk.



SIDELIGHTS ON "STRANDS"

George C. Warren, dramatic editor of the San Francisco "Chronicle," in his column, "Behind the Footlights," writes: "Frank Sheridan, whose entertaining reminiscences of the failures with which he has been associated in his long and honorable career on the stage is about to end in The Carmelite, has some pertinent things to say in one of the recent installments, anent the happy-go-lucky condition of mind that belongs to actors."

"Sheridan calls these memories 'Picking Up a Few Strands.' The stories have been running for some months in The Carmelite. He is living in Carmel-by-the-Sea, which spot he chose as the place in which he wanted to spend the leisure years that have come from thrift in putting away a portion of his always generous salary for the rainy day. Frank occasionally emerges from his retirement to play some part he likes, or to do a little talking picture work. He is a fine actor whose returns to the stage from time to time are welcome events. He has acted here once or twice for Henry Duffy."

During their lengthy course, "Strands" have brought to The Carmelite a sheaf of letters which seem to prove that Mr. Sheridan's narrative has been one of the most interesting features the paper has ever carried.

Books

PASTORAL PROSE

A Note in Music, by Rosamond Lehman. (Henry Holt and Company, New York; Harrison Memorial Library.

Reviewed by LOUISE LORD COLEMAN, a newcomer to the columns of The Carmelite, who recently returned from a lengthy residence in Japan to make her home at Carmel Highlands.

For those who have read "Dusty Answer," Rosamond Lehman's name on a book is enough. For others, a fresh pleasure waits.

Those lines from Landor, "But the present, like a not in music, is nothing but as it pertains to what is past and what is to come." This quotation on the frontispiece might well be called a preface and somewhat of a summary of the philosophy Miss Lehman sets forth in this cross-section study of the lives of several people. They are so completely real, with one or two exceptions, that it would be difficult for us to characterize them with a casual line or two, a facile phrase. If we will only look with sympathy we will see how their past surroundings, their heritage of beauty, or their lack of it—their sensibility and onward-lookings, their desires and passions, their unworded aspirations, work together. And the present is a something, leaving, as a note of music may, an echo behind and a vague floating of sound across as yet untrodden space.

One quality that particularly appeals to me in Rosamond Lehman's writings is her descriptions of the country, of gardens, the changing seasons and the desires, constantly in the heart of one of the book's leading characters, to be anywhere but in the drab and stupid town where chance has placed her. And in those lines, such as "the dying wind upon their faces" or "saw beneath her a creaming tide of primroses, clotting the mossy slopes, brimming in the hollows," and "the place she wanted must be sheltered and green, with a smell of hay and clover in the air and thick hedgerows and cottage gardens packed with flowers. Yes, she would find it." And we have found in Rosamond Lehman's simple prose an echo of the rural poetry of John Clare.

FROM A CARMEL NOTEBOOK

"The ideal artist is he who knows everything, feels everything, experiences everything, and retains his experience in a spirit of wonder and feeds upon

it with creative lust"—George Bellows.

* * *

"Art is an interpreter of the inexpressible; therefore it seems a folly to try to convey its meaning afresh by means of words."—Goethe.

* * *

"Man is led to believe a lie when he sees with, not through, the eye."—William Blake.

* * *

"An academic painting is a picture of something else. A modern painting depends on itself for its interest and its aesthetic power to move."—Warren Newcomb.



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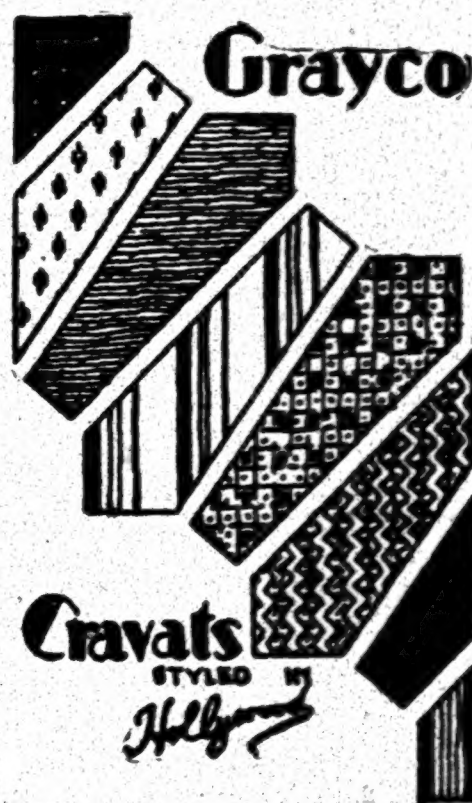
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Churches

(For Christmas Services, see page three)

CHRISTIAN SCIENCE CHURCHES

"Is the Universe, Including Man, Evolved by Atomic Force?" will be the subject of the Lesson-Sermon next Sunday in all Churches of Christ, Scientist, branches of The Mother Church, the First Church of Christ, Scientist, in Boston, Massachusetts.

The citations which comprise the Lesson-Sermon will include the following from the Bible: "In the beginning God created the heaven and the earth. And God said, Let us make man in our image after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and every creeping thing that creepeth upon the earth." Gen. 1:1, 26).

The Lesson-Sermon also will include the following passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy: "God creates and governs the universe, including man. The universe is filled with spiritual ideas, which He evolves, and they are obedient to the Mind that makes them." (p. 295.)

* * *

ALL SAINTS CHURCH

Sunday, December twenty-first:

8:00 a.m.—Holy Communion.

9:45 a.m.—Church School.

11:00 a.m.—Morning Prayer and Round Table study of the prophet Zephaniah.

The public is invited.

THE CARMELITE, DECEMBER 18, 1930

NOTABLES AT OAKLAND

Miss Elsie Cross of Oakland was in Carmel last week in connection with the series of lectures which are being given under her management in the Women's City Club, Oakland. Next in the series will be Captain Carl Von Hoffman, author of "Jungle Gods," speaking on "Zulu Rites and Zulu Chants," Friday evening, January thirtieth. On Thursday evening, February nineteenth, William L. Finley, California naturalist, will speak on "Wild Animal Outposts of Alaska," illustrated with motion pictures. Guglielmo Ferrero, the historian, widely known through his newspaper connections, concludes the series on the fifteenth of April, speaking on "The Sunset of Monarchy."

While in Carmel, Miss Cross was the guest of M. DeNeale Morgan at her studio on Lincoln.

POLO AT DEL MONTE

The winter polo season at Del Monte will start with a holiday tournament on December twenty-sixth, with five or six teams represented on the schedule. A Santa Barbara four, two army teams, the Cypress Point side and Del Monte and Pebble Beach teams will participate in the Christmas low-goal tourney. Players expected to appear include Wing Commander P. K. Wise, Captain Henry B. Forrester and Captain Selby McCreery, British stars; Earl Hopping, Jr., American internationalist; Harry Hunt of Pebble Beach and William S. Tevis of San Mateo.

HOLIDAYS AT DEL MONTE

Reservations are now being received for the Christmas-New Year's holidays at Hotel Del Monte. The hotel grounds have been beautifully decorated with Christmas lights on several huge "living Christmas trees."

There will be a Christmas tree for the youngsters in the main lobby December twenty-fifth. Golf tournaments and polo games are scheduled for the period between Christmas and New Year's.

The annual New Year's Eve dinner-dance and celebration will bring the holiday festivities to a close on December thirty-first.

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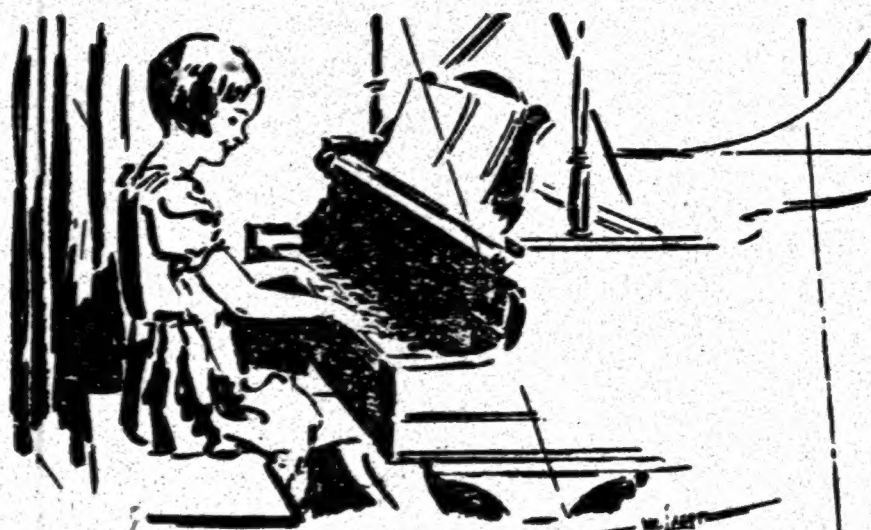
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So use Majestic in your breakfast nook. For dressing, bathing or shaving. It is fine for drying hair.

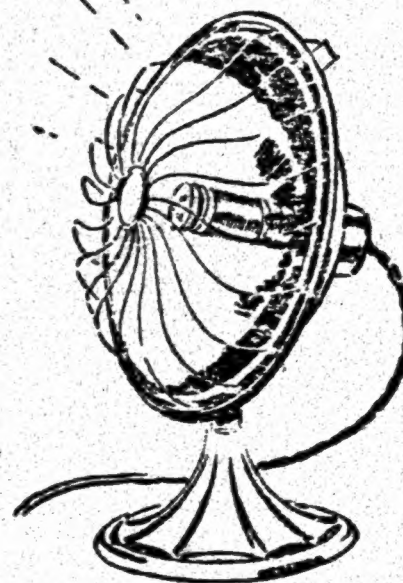
This 18 inch Majestic is made sturdier. Has heavy base which prevents tipping over and also a Mogul base heating element which is twice the ordinary size. It doesn't use any more current but adds years to the life of the heater. Here is an exclusive Majestic feature. The reflector is chromium plate which does not tarnish when you splash soapy water on it. Heater finished in green, flecked with red. Six feet of cord. Plugs into any Convenience Outlet.

With our special low electric heating rates, Majestic chases away chills for an average cost of a few cents an hour.

Telephone and we'll send you one. Ask for Majestic Mogul 75.

*The Local Dealers also sell Portable
Electric Heaters.*

\$9⁵⁰



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